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no exception, and at times its masters go to extreme lengths, apparently for the mere satisfaction of accomplishment. Rudolph Eikemeyer, a photographic prophet of the light, the airy, the graceful, the dainty, shows such an effort in his portrait of a young girl, reproduced here. Not until one analyzes this picture is the secret of its success discovered in the fact that the photographer has depended wholly upon a single contrast to separate his masses and to express his feeling of the character of the young and innocent face he pictures. There is almost no differentiation between flesh tones and those of the background, almost a total absence of shadow, as such. Only the drooping masses of hair relieve this portrait from being distressingly flat. The photographer has restrained himself to the limit from utilizing any contrast between thrown shadow and cast highlight, depending wholly on his arrangement of hair, with only a suggested leaf or so to relieve its plainness, his somewhat lackadaisical pose of the hands and a direct clear glance from two dark eyes, to make his picture "carry," again to borrow from the vocabulary of the theatrical photographer. A picture so without any recourse to the main weapons in the photographer's armory can not but be noticeable, when it succeeds because of its quiet restraint and not in spite of it.

That some of the special means of the photographic process are sometimes available for successful use in an artist's hands,

the very quiet, low-toned portrait by Bronson is sufficient evidence. A soprano song can be made possible for a contralto if the pitch is lowered. So can a brilliant lighting be successfully quieted by a lowering of the whole key throughout. It is not always possible to do this under the light itself—curtaining and screening the light reduce its shadow-casting power and diffuse its highlights. Therefore, as in this case, the photographer at times gets a low toned result by lowering the whole scale *after* the lighting is made, a thing he can do by chemical means. In any lighting, the simple pose, the good lines and quiet restfulness of this figure would be pleasing, but the short, low scale of tones, the highest highlight lower in tone than the deepest shadow in the face of the Eikemeyer portrait, adds here a special charm.

Softness of focus, to prevent masses being bounded by hard lines, complete control of light and shade, a trained wit to conjure that expression and arrange that pose most suggestive of the person as a whole, simplicity, sincerity, absence of dramatic, striking and bold use of too great contrast, restraint both in pose and expression and correct rendition of color in monotone—these, and a greater and greater appreciation of the value of the camera's power for telling the truth, are the factors which have raised the modern idea in photographic portraiture, if not yet among the arts, at least to a highly honored place among the crafts.

### THE HARVEST

By TYLER McWHORTER

Professor of Applied Design, Saint Paul Institute

What reaps the Artist from the joyous seed  
Sown of his soul?

What price but the joy of the sowing done?

The rest is the love of his precious Art

That is echoed back from another heart

A hundred fold.